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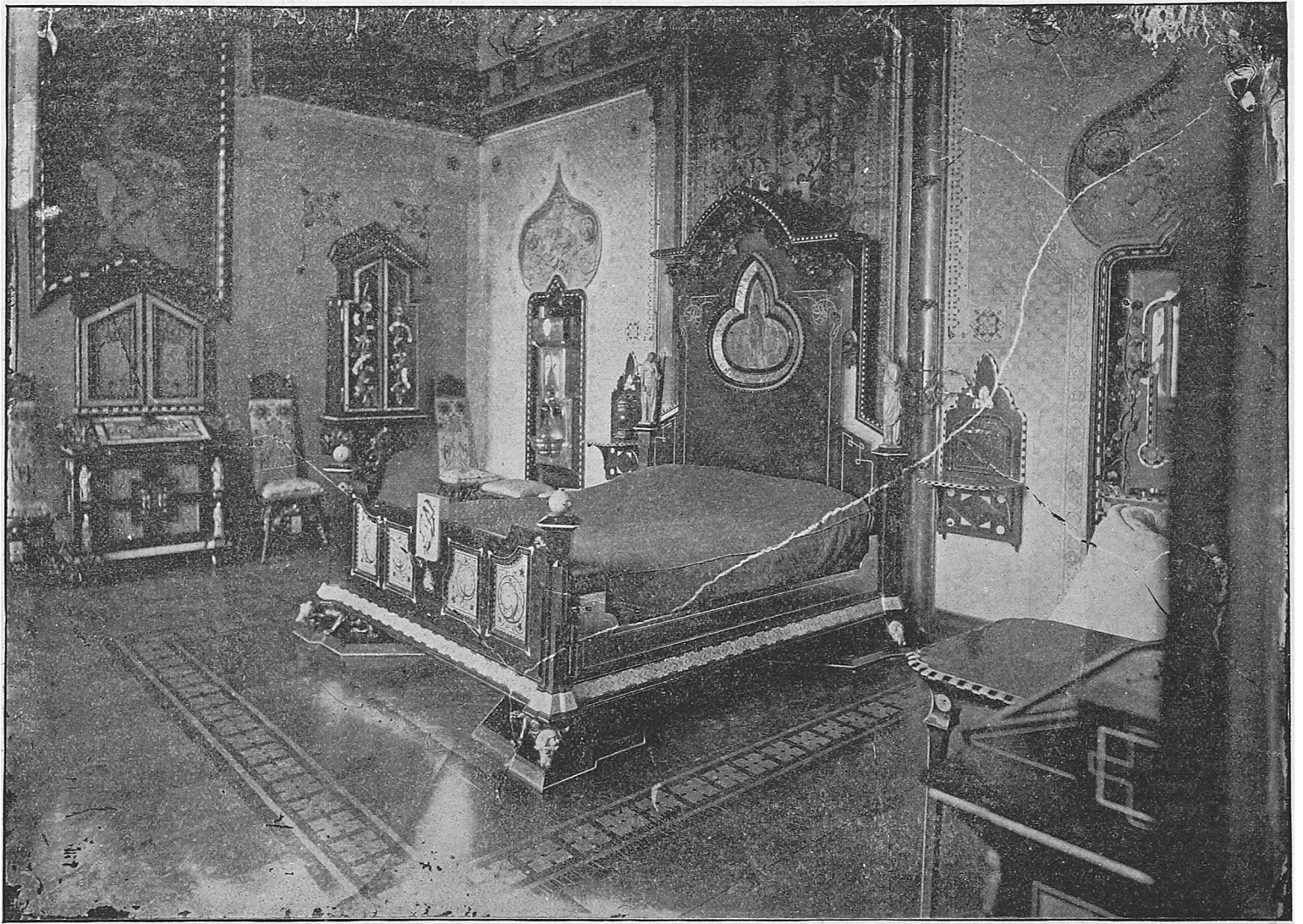
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Of vases in Delft ware—they rejoice in picturesque bits of all subjects. The Delft clock with its windmill is really a charming idea, but, like all well-made objects, it is of good cost and brings at least \$22. This season the Limou-

executed with the assistance of Milanese artists in 1855, and the apartment is one that is jealously guarded by the Italian Government on account of so rare an example of the style as applied to the decoration of private apartments. The room



BEDCHAMBER IN THE BYZANTINE STYLE, IN THE PALAZZA PALLAVICINI, MILAN. DESIGNED BY PROFESSOR SCROSATI.

sin ware is fine, but it is an imitation of the Copenhagen, yet even in a fine grade, it is a copy of the great china. Only a medium-sized vase has the value of \$9.50, while a plaque will bring as much as \$14.50. A Limousin clock, although of good size, excellent shading and artistic form, cannot be purchased for less than \$21.50. The Limousin holds its own as to color and pattern, and is a delight in high tints for any room.

Cut glass for Christmastide is now making great strides. Every conceivable article is now for sale at most reasonable prices. The new mucilage bottle is a beauty with its silver top; also the syrup jug, a small unique affair that sells for \$1. Then, there is the salts bottle, the toilet box, the pretty vinaigrette, the button box and spirit lamp; also the inkstand, with its seal and silver pens. All these trifles, with sterling silver tops, can be bought for at least \$2.

#### A BEDCHAMBER IN THE BYZANTINE STYLE.

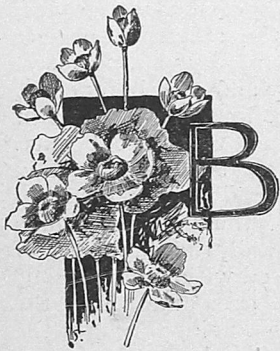
THE two different views of a bedchamber in the Byzantine style shown on the present and following page are of more than ordinary interest, not only on account of the merit of the design itself, but also by reason of the history of the photographs of the apartment from which the plates are produced. The late Professor Scrosati of Milan, while pursuing his study of art in the Orient, discovered a very old Byzantine chair, and by means of this chair and a candelabra in Milan in the same style, succeeded in designing a beautiful room, the only purely Byzantine room in Europe. This he

is in the Palazzo Pallavicini, in Milan, and was originally executed for the Marquis Pallavicini, but is now the property of the Baron Leonini, who cannot dispose of it at any price. The apartment is a model of Byzantine art. The walls are covered with embroidered and painted tapestry, representing a mosaic of green and gold. The cornice is richly carved in pearwood, the ceiling is carved also in pearwood, the ground of the carving being filled with a geometrical pattern in gold. The furniture is of pearwood, inlaid with ivory, ebony, gold, mother-of-pearl and jewels. The globes of ivory that decorate the footboard of the bedstead are enriched with gold and precious stones. The upholstery of the chairs is in white silk, embroidered in various brilliant colors and enriched with precious stones and gold.

The Italian Government is extremely jealous lest this fine example of Byzantine art should become widely known, and has strictly prohibited the photographing of the apartment, and has issued orders that anyone holding photographic plates of same must at once destroy them. The owner of the four photographs of the apartment, the remaining two of which will appear in our January issue, is Mr. P. Ferrari of this city, was lucky enough to have sent word in time to a friend of his, a photographer who possessed a set of plates, to send him a print from each plate; and this friend went to the trouble of searching for the pieces of the plates, which had already been broken, and happily succeeded in producing tolerably good photographs of the plates in question. The reader will notice that certain parts of the plates are still missing, and the fractured sections of the plates are clearly in evidence.



## DECORATION OF WALLS.

BY CANDACE WHEELER, IN *The Outlook*.

ACK of all our practice in the art of making our houses beautiful there are fixed and solid principles to be considered, and these principles are reasons founded upon and governed by facts. If we neglect or ignore these independent facts, we miss the lasting enjoyment which follows well-founded decoration.

The power of making those things beautiful which exist primarily for convenience and use is one of the distinctions and privi-

leges of art; and nowhere is it more necessary or potent than in its effect upon the walls of our houses.

Walls are, of course, one of the first necessities of civilization. They give space for personal privacy, and for that reserve of the individual which is the earliest effect of the growth of thought. But, in spite of their necessity, there is in them something of restraint to the eye and to the sense which is not altogether agreeable. Limitation of space, confinement within given limits, is, on the whole, repugnant to either the natural or the civilized man, and for this reason we are constantly tempted to disguise the limit and to cover the wall in such a way as shall interest and make us forget our bounds.

ments—something, anything, which will disguise a distasteful fact and make it masquerade as a luxury.

As I have said, it is one of the privileges and opportunities of art to invent these subterfuges, and to do it so thoroughly and successfully as to content and please us with facts which would otherwise be disagreeable. And we do, by these various devices, make our walls so hospitable to our thoughts that we take positive and constant pleasure in them.

We do this chiefly, perhaps, by ministering to our instinctive love of color, for color is to many temperaments like food to the hungry: it satisfies as insistent a demand of the mind as food does to the body.

At this late period of the world we are the inheritors of many methods of wall disguise, from the Oriental weavings, or the shawl coverings with which our nomadic forefathers lined the walls of their tents, or the arras which in later days covered the roughness and rudeness of the stone walls of kings and barons, to the pictured tapestries of later centuries. This latter achievement of art manufacture has outlived and far outweighed the others in value, because it more perfectly performs the object of its creation.

Tapestries, for the most part, offer us a semblance of nature, and cheat us with a sense of unlimited horizon. The older tapestries give us, with this, suggestions of human life and action in out-of-door scenes sufficiently unrealistic to offer a vague dream of existence in fields and forests. This effectually diverts our minds from the bounds of our individual or family space, and allows us the freedom of nature.

Probably the true secret of the never-failing appreciation



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It is this instinct to substitute something which will divert us from the thought of our confines that makes us hang our walls with pictures, or cover them with textiles, or with paper which carries design, or even to color them with pig-

ments of tapestries—from the very beginning of their history until to-day—is this fact of their suggestiveness, since we find that damasks of silk or velvet or other costly weavings, [although far surpassing tapestries in texture, and